19: Marshall M-5 (ca. 1910) 1922 AP1 Burma
Karen AP7

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The wedding-horn or "kweh" has but three notes, but should be included in the list of musical instruments. It consists of a foot or more of the smaller end of a buffalo horn, or an elephant's tusk hollowed out and the tip cut off, so that a hole the size of a pencil is left through the truncated tip, and a reed (made nowadays of a piece of tin or brass) is inserted as a mouthpiece, on the concave side of the curve midway between the two ends. The player produces different tones by blowing or inhaling through the reed and by closing or opening the hole in the tip with his thumb. Sometimes these horns are ornamented by encircling the two ends with silver bands. The ivory instrument is thought to be a choicer one than that made of buffalo horn.

Drums, cymbals, and gongs of Burmese manufacture are often found nowadays in Karen villages.

DANCING

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Dancing of any sort appears to be very little cultivated among the Karen. The practice of walking or parading around the corpse at a funeral can hardly be called dancing, for the participants do not perform any special steps, or move in figures, or observe time and rythm apart from the chanting of their verses. No one has been able to tell me anything about dancing among the Sgaw Karen. Colonel MacMahon has, however, given an account of a ball held in his honor by the Tsaw-ku Karens in the Toungoo Hills. At this dancing party the whole company moved forward, backward, and sideways, swaying their arms up and down, except that they extended them backward when they courtesied. The women wore a special headdress of basket-work, like a brimless hat, which was adorned with beads and the wings of green beetles. This headgear proved to be a novelty, even to the members of other Karen tribes who constituted Colonel MacMahon's retinue.[3]

[3] MacMahon, *The Karens of the Golden Chersonese*, p. 291.